MUSIC EDUCATION FOR FUTURE "MATHEWS": DOWN SYNDROME IN GENERAL MUSIC EDUCATION

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DOWN SYNDROME IN GENERAL MUSIC EDUCATION

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ABSTRACT

This paper will begin with the history of special education and how legislation has shaped its implementation in the school system. The definitions and types of Down syndrome will then be discussed. Next, modifications for individuals with Down syndrome in the regular classroom and music classroom will be examined. Additionally, music therapy strategies will be included as it relates to music education. The paper will conclude with a description of curriculum adaptations for individuals with Down syndrome in the general music classroom. Following the paper, practical applications of research strategies are provided through four lesson plans. The purpose of this project is to explore Down syndrome in the general music classroom and provide practical instructional strategies for inclusion of individuals with Down syndrome in the general music classroom.

DEDICATION

To my brother Mathew, who inspires me to be a more loving and understanding person everyday.

To my mother, who continuously motivates me to be a better person and is always there for me.

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Music Education for Future "Mathews": Down Syndrome in General Music Education

Vignette

When I was born, I didn't know that I was born with Down syndrome. I look at my abilities and don't look at my "disabilities." In my opinion, I'm just like an everyday normal person. In most ways, being a handicapped person is no big deal. I am like everybody else who has a regular, normal life.

When I was born thirty-nine years ago, the doctors told my parents I would never be able to walk or talk and should be placed in an institution and forgotten about. Thank goodness my parents ignored the doctors' advice.

They [Ellen, Anne, J. R. and my parents] *played with me and worked with me to help me learn to walk and talk... and, boy, can I talk!*

My parents also made sure that I received the medical care that I needed. But most importantly, they treated me just as they treated my brother and sisters, with discipline and plenty of love!

Growing up with Down syndrome really doesn't stop what I can do. Life isn't about my "disability." It is my ability that is what counts. Obstacles are what you see when you take your eyes off your goals. Never take your eyes off your goals and make your dreams come true! That is my motto. (Cimera, 2006, p.vii-viii)

Above is a short insight into the life of Chris Burke also known as "Corky" from TV's *Life Goes On* (Cimera, 2006). Burke, like other individuals with Down syndrome yearned for equal opportunities to excel in life. He has achieved a rewarding career, despite skepticism from

his doctors. Similarly, my brother has Down syndrome and like Burke's doctors, Mathew's doctors saw limitations due to his disability. He is a typical person who loves doing things that everyday people do. Mathew loves to go out to eat, socialize, play video games, garden, and accomplish everyday activities. He cannot drive a car, but he enjoys singing while being a passenger. His entire educational experience was in a typical classroom with his peers. He was involved in 4H and other extracurricular activities, including wrestling, golf, and football. Being included in a typical classroom and extracurricular activities has helped Mathew gain friends and become well known in the community. Expectations in regular classroom are set high for an individual with Down syndrome, even though the curriculum was modified for Mathew. The social interactions Mathew had at school were crucial for his friendships. Being a happy productive member of the community was the goal for Mathew, and it was best accomplished in an inclusive environment for both Mathew and his peers (K. Colberg, personal communication, September 5, 2016). Most of Mathew's success as a young man was influenced by him being included in the typical classroom. Our mother struggled to make full inclusion possible for my brother, Mathew, and as a future music educator, I want to simplify the inclusion process for parents by implementing curriculum adaptations to include all individuals with Down syndrome in the classroom.

My brother Mathew was the inspiration for this paper. I aspire to be a music educator who includes individuals with disabilities in the program. Participation in the music classroom with typical children is vital in preparing students with Down syndrome for a lifetime filled with music. It was important for me to understand the challenges and successes of being a parent of a child with Down Syndrome. For the purposes of this paper, I interviewed Mathew's mother and will be highlighting portions of the interview throughout the paper. In communicating with

parents of students with Down syndrome, I believe teachers may have a greater understanding of the abilities of their students.

Introduction

This paper will begin with the history of special education and how legislation has shaped its implementation in the school system. The definitions and types of Down syndrome will then be discussed. Next, modifications for individuals with Down syndrome in the regular classroom and music classroom will be examined. Additionally, music therapy strategies will be included as it relates to music education. The paper will conclude with a description of curriculum adaptations for individuals with Down syndrome in the general music classroom. Following the paper practical applications of research strategies are provided through four lesson plans.

Throughout the paper, original terms for disabilities will be used. Although terms such as mentally retarded are dated, it is necessary to understand how labels have shaped the growth of individuals with disabilities in society. Many of the earlier terms did not emphasize people-first language, but rather focused on the disability. It is important for future educators to understand the changes of terms used and what is appropriate today, including terms used for individuals with Down syndrome in the general music classroom, so as to have the most beneficial environment and instruction (Darrow, 2014). The purpose of this project is to explore Down syndrome in the general music classroom and provide practical instructional strategies for inclusion of individuals with Down syndrome in the general music classroom.

History of Special Education

Education has become more inclusive of students with disabilities over the past century. It is now a public right for all children when previously it was a right of a few (Adamek & Darrow, 2010). Individuals with special needs now have the opportunity to attend public schools,

participate in curriculum and be a part of the general education classroom. Additionally, there are a wide variety of individuals with Down syndrome that can be included in the music education classroom with little curricular modification and adaptation (Barta & Salinas, 2010). Inclusion in the public school system has a vast impact on an individual with Down syndrome (Cimera, 2006). According to Cimera (2006), "Because we do not prepare children with mental retardation for their lives as adults, their adult lives tend to be very different from our own. This includes their life in the public school system". Cimera (2006) noted:

- 30 percent of students with mental retardation drop out before they complete high school
- 5.7 percent of students with mental retardation participate in any vocational or academic postsecondary education programs.
- 61 percent of adults with mental retardation are unemployed.
- Of those who have jobs, roughly 85 percent work part-time and receive no health insurance benefits.
- The average annual income of adults with mental retardation is $3,078.
- Individuals with mental retardation comprise roughly 2 percent of the general population but over 10 percent of the prison population.
- 25 percent of adults with mental retardation report going to the movies, out to eat, and participating in other community activities more than once a month. Nearly 50 percent report that they do not participate in community activities at all.
- 15 percent of adults with mental retardation live in their own homes or apartments.
- More than half of adults with mental retardation older than fifty years live with their elderly parents or biological relatives.
- Individuals with mental retardation can expect to live roughly sixty-three years, compared to seventy-seven years for the general, nondisabled population. (p. 3)

These statistics demonstrate how the public education and school systems strongly influence the quality of life for individuals with Down syndrome (Cimera, 2006). In order to fully understand the effect of the public school system on the lives of students with Down syndrome, it is important to study the history of special education. Specifically, the journey from isolation to inclusion of students with disabilities in the general classroom will be examined.

The development of special education can be traced through legislation decisions from the past two centuries. In 1930, the *White House Conference on Child Health and Protection* was the first time special education received national acknowledgement as a valid component of education (Adamek & Darrow, 2010). However, the history of education for individuals with disabilities begins prior to 1930.

Prior to 1817 individuals with special needs did not receive an education (Adamek & Darrow, 2010). The American Asylum for the Education and Instruction of the Deaf and Dumb was established by Thomas Gallaudet in 1817 in Connecticut. This institution was one of the first institutions in the United States to provide educational programs for children with disabilities. According to Adamek and Darrow (2010), "Special Education was a terminal, permanent placement, with little hope of re-evaluation or integration with students without disabilities. Parental input was rare and not required, and systematic due process procedures were unavailable" (p. 21). Essentially, establishments did not have a counterbalancing system for the handling or education of students with disabilities, and thus, many students were treated inadequately and were uneducated (Adamek and Darrow, 2010).

In the first half of the 1900s, the majority of individuals with disabilities received little to no public education (Adamek & Darrow, 2010). In the 1950s parents began to advocate for individuals with disabilities and their need for improved educational services. Until *Brown v. Board of Education* (1954), public education for students with disabilities lacked legal precedence. This case exposed the need for integrated educational settings and laid the foundation for its implementation (Adamek & Darrow, 2010). *Brown v. Board of Education,* specifically examined segregation of public schools by race. Advocates for school segregation noted that separation was justified if the schools provided equal education for all students. The

Supreme Court ruled that separate schools were not equal, and were having a negative impact on students of color (Adamek & Darrow, 2010). Although *Brown v. Board of Education* focused on racial inequality, it had an impact on all minority groups who had suffered the effects of discrimination, including individuals with disabilities.

By the 1960s individuals with less severe disabilities were able to attend public school, but only in separate and segregated environments (Adamek & Darrow, 2010). There was movement away from institutionalization and towards normalization, the belief that individuality was a benefit rather than a deficit, in the 1970s. In 1970, the *Education of the Handicapped Act* funded research projects for special education and magnified federal grant programs (Adamek & Darrow, 2010). It also made funding available for colleges to help with the training of special education teachers.

In 1971, *Pennsylvania Association of Retarded Citizens (PARC) v. Commonwealth of Pennsylvania* (1971) established the right for individuals with disabilities to have a free and appropriate education for students in the state of Pennsylvania (Adamek & Darrow, 2010). Students under the law, received due process, equal protection, education in the least restrictive settings, and integration over segregation. A year later, *Mills v. Board of Education of the District of Columbia* expanded the PARC and as a result, procedures related to labeling, placement, and exclusionary stages of decision making were now required as due process (Rothstein, 2000). Even if the district was finically limited they were still required to educate their students with disabilities. Due to *Brown v. Board of Education,* if discrimination based off race was unconstitutional then discrimination based off disabilities was also unconstitutional.

Section 504 of the Rehabilitation Act of 1973 prevented states, cities, and organizations that received federal funds from discriminating against individuals with disabilities (Adamek &

Darrow, 2010). It required that appropriate educational services be provided for individuals with disabilities. Eligibility for accommodations was determined by the individual's disability and how it affected their everyday life. If the disability limited one or more major activity in their life, such as seeing, hearing, or walking, then they were protected by the law. The school was required by federal law to give all students an equal opportunity to participate in everyday school activities.

In 1975, only half of the eight million children with disabilities in the United States were receiving suitable educational opportunities. Of the four million students not receiving appropriate educational opportunities, about one million were completely excluded from public education. The remaining three million students received inadequate education (Rothstein, 2000).

The *Education for All Handicapped Children Act* or EAHCA - P.L. 94-142 (1975), later renamed the *Individuals with Disabilities Education Act* or IDEA (1990), and revised and reauthorized as *Individuals with Disabilities Education Improvement Act* (2004) was put into place for the states to help meet the academic needs and protect the rights of individuals with disabilities in the education system (Adamek & Darrow, 2010). During the early years of IDEA, federal funds were insufficient to meet the expectation of the law. The states therefore had to obtain the remaining funds for the cost of special education (Adamek & Darrow, 2010). Before this bill was passed only one in five children with disabilities were educated. Students with disabilities were not allowed to attend their neighborhood schools, but attended segregated institutions instead. This law mandated that no child be denied an integrated, free and appropriate public education in the least segregated setting (Adamek & Darrow, 2010). In the original 1975 law, there were six principles established for special education.

The first principle was zero rejection meaning that individuals with disabilities could not be excluded from their education no matter the severity of their disability. Free and appropriate education (FAPE) must be provided for all children with disabilities (Adamek & Darrow, 2010). This included education and services to students with disabilities, no matter how basic the skill.

The second principle included the use of nondiscriminatory evaluations to determine eligibility for services. If a student had a disability the Initialized Education Program (IEP) team would investigate to determine the extent of the disability and recommended special education services and adaptations. The third principle was an appropriate education for students with disabilities. An appropriate education included the IEP, which was a team that must meet the needs of the individual student in an educationally appropriate way. A student was considered to be receiving an appropriate education if the student was progressing and improving from special education (Adamek & Darrow, 2010).

The fourth principle mandated that educational services be provided in the least restrictive environment (LRE). Student with disabilities must be educated with students who do not have disabilities according to the law (Adamek & Darrow, 2010). The IEP team determines where the student will benefit the most, whether that be the general classroom, a resource room, a segregated special education classroom, or a separate school solely for individuals with disabilities. The fifth principle stated that parents had the right to be included in their child's educational development, implementation, and decision-making process regarding special education services (Adamek & Darrow, 2010). Due process was the sixth principle and provided a set of procedural standards that ensure the requirements of the law are met. If parents disagreed with decisions made by a school they have the right to participate in a due process hearing,

which is similar to a legal trial. By 1975, all students were considered educable. Adamek and Darrow (2010) noted:

> The law was originally passed to ensure the rights for children with disabilities to a free and appropriate education, to protect students with disabilities to a free and appropriate education, to protect students' and parents' rights related to that education, to provide financial assistance to the states for that education, and to assess state and local effectiveness in educating students with disabilities (p. 28).

However, this law continues to be interpreted by the states and can still be manipulated today. Mathew's mother, Mrs. Colberg, has experienced the interpretation of the federal law by the school system for the school system's advantage. Mrs. Colberg remarked:

> IEPs, the Individualized Education Plan, 94-142 was the number of the law, stated that students with disabilities were entitled to a free and appropriate education in the least restrictive environment. And sometimes schools manipulated what a free and appropriate public education in the least restrictive environment meant. They would say well the least restrictive environment for your child is a resource room or a segregated classroom. Were the least restrictive environment is considered the typical classroom. And supports are supposed to be provided in the typical classroom and the student should only be removed if all aids and supports have been tried and fail (K. Colberg, personal communication, September 5, 2016)

Yet, since the original *Education for All Handicapped Children Act* and its revisions, "significant progress has been made toward meeting national goals for developing and implementing educational programs and services for infants to students 21 years of age" (Adamek & Darrow, 2010, p. xi), but as stated above it is still up to interpretation. Inclusive experiences and collaboration were more purposeful during the 1980s. The Regular Education Initiative (REI) was a model to improve schools to become a more inclusive and integrated system instead of a segregated system. These legislative decisions trace the development of special education over the past two centuries. Special education in music can almost be traced back just as far.

History of Special Education in Music

Music Special Education in the United States began as early as the seventeenth century. The earliest records show that students with disabilities received music instruction as early as 1832: The New England Asylum for the Blind (1832), which was later called the Perkins School for the Blind, along with a school located in New York (1832) and Philadelphia (1833) (Graham, 1975) are all schools where these students received instruction. There was not much recorded about the music used in these schools, but it was likely the music was mainly hymn-singing (Graham, 1975). Around the ninetieth century, residential institutions or "institutions for idiots" (Graham, 1975, p. 4) emerged as the first attempts at offering special education. From these institutions there were reports of music experiences concerning rhythmic and muscular development (Graham, 1975). Music education methods during the eightieth and ninetieth century were meant to assist in the overall development of children with disabilities (Graham, 1975).

The role for music educators in the schools has since changed in the twentieth century. The number of students with disabilities being taught in a regular classroom is steadily increasing (Klein, Pasch, & Frew, 1979). Schools are now required by law to educate their students with disabilities in the least restrictive environment to the greatest extent possible with their peers. Presently, half of the students with disabilities are educated in the regular classroom for 80 percent of the school day. Only four percent of individuals with disabilities today are educated in segregated settings, meaning the remaining 96 percent are educated in regular education or inclusive schools (Barta & Salinas, 2010). There is a responsibility amongst teachers to educate and help the wide rage of students to succeed, including the individuals with

the most severe intellectual disabled, the physically disabled, and the excelling above average student.

The responsibility of a music educator has drastically changed over the past 30 years with regards to their students. In addition to constructing curriculum and instruction for typical students, music educators must also adapt and accommodate to the needs of students with disabilities. This includes learning effective interventions, like stating the goal and reinforcing the lesson, adapting instruction by accommodating a variety of learning needs, and professional development (Barta and Salinas, 2010). Before IDEA in 1975 it was uncommon for music educators to work with students with disabilities on a regular basis, however, the music classroom of today consists of typically developing students along with students with disabilities that range from mild to severe. Music educators teach in a variety of settings, such as the general music education classroom, a performance group, a self-contained classroom, or a one-on-one session, to a wide range of diverse students (Adamek & Darrow, 2010). Individuals with Down syndrome are just some of the students that music educators teach.

Down Syndrome

Down Syndrome is named after Dr. John Langdon Down (1828-1896) who was the first person to describe the characteristics of individuals with Down syndrome (Selikowitz, 1990). Some physical characteristics include a rounded face, a slightly flat profile, a flat back of the head, and eyes that are slant slightly upwards (Selikowitz, 1990). It was not until 1959 with Drs. Jerome Lejeune, Marthae Gauthier, and Raymond Turpin, that it was proven that the condition is a result of every cell in the body having an extra chromosome (Brill, 1993).

A syndrome is a condition characterized by group of features occurring together (Selikowitz, 1990). Down syndrome is not a disease, but a genetic condition where an individual

has an extra twenty-first chromosome (Jacob & Sikora, 2016). Down syndrome is also considered a congenital syndrome, which means it is present at birth (Selikowitz, 1990). According to Brill (1993) "Down syndrome is the most common chromosomal abnormality and leading genetic cause of mental retardation in the world" (p. 11). In every cell of a fully developed individual there are 46 chromosomes, 23 from the mom and 23 from the dad. Individuals with Down syndrome have an extra twenty-first chromosome from one of their parents. The extra chromosome disrupts cell growth and function. There are three different types of Down syndrome: trisomy 21, translocation, and mosaicism.

Trisomy 21 Down syndrome happens at conception. In an individual with trisomy 21 every cell in the body has an extra twenty-first chromosome. This happens when one of the parents give two twenty-first chromosomes instead of one at the moment of conception. As a result, the cells ends up having three twenty-first chromosomes instead of two (Selikowitz, 1990). Making the overall count of chromosomes in every cell of the body 47 instead of the normal 46. This is the most common type of Down syndrome and about 95 percent of individuals with Down syndrome in the world have this type.

Translocation Down syndrome happens early in a woman's pregnancy and is when part of the twenty-first chromosome attaches to another chromosome. There are two normal copies of the twenty-first chromosome, resulting in another chromosome having part of the twenty-first chromosome attached to it. This type of Down syndrome can be seen in three to four percent of individuals with Down syndrome and can also be hereditary (Jacob & Sikora, 2016).

The final type of Down syndrome is mosaicism Down syndrome. Individuals with this type of Down syndrome have an extra chromosome in roughly half of the cells in their body. This means that half the cells in the body have about 47 chromosomes where as the other half

have the normal 46 chromosomes. Only about one to two percent of individuals with Down syndrome have mosaicism Down syndrome. Because only half of the cells have an extra chromosome, some of the typical characteristics of Down syndrome are milder in mosaicism (Bowman-Kruhm, 2000).

The cause of Down syndrome is unknown as is the cause of mental retardation in individuals with Down syndrome (Bowman-Kruhm, 2000; Selikowitz, 1990). Older women have a greater chance of having a child with Down syndrome, but parents of all ages, races, religions, and socioeconomic backgrounds have children with Down syndrome (Jacob & Sikora, 2016). Parental age only increases the chance of having a child with Down syndrome, but it has not been proven to be the cause. After a woman has turned 35 the chances of having a baby with Down syndrome has increased to one in 400 births. At the age 45 it is a chance of one in 35 births. However, because most women have children under the age of 35, eighty percent of children with Down syndrome are born to young mothers (Brill, 1993). It is believed that maternal age is an important factor in the cause of an extra chromosome. However, it is unclear what effect the father's age has when 30 percent of individuals with Down syndrome got the extra chromosome from their father (Selikowitz, 1990). Some studies have shown that fathers over the age of 50 can influence the chance of having a child with Down syndrome (Brill, 1993). One in every 700 babies are born with Down syndrome today and every year about 5,000 babies with Down syndrome are born in the US. Every individual with Down syndrome is different and will have their own individual strengths and weakness (Barta & Salinas, 2010). Overall, individuals with Down syndrome are more different then they are similar with regards to personality and range of ability (Selikowitz, 1990). Individuals with Down syndrome have a greater chance of experiencing heart defects, hearing loss, hypothyroidism, and Alzheimer's

(Jacob & Sikora, 2016). The cause of mental retardation in individuals with Down syndrome is still unknown and the range of intelligence and functioning greatly varies in the mental retardation category.

Individuals with mental disabilities are categorized by their Intelligence Quota (IQ) scores. Students that fall within the IQ score of 67 and 52 are considered mildly retarded and are classified as "educable mentally retarded", or EMR (Charles & Malian, 1980). Moderately retarded students have an IQ score between 51 and 36 and Severely retarded students have an IQ score between 35 and 20. Both are classified as "trainable mentally retarded", or TMR. The "severely/profoundly mentally retarded" classification is given to the profoundly retarded students with an IQ score 19 and below (Charles, Malian, 1980). Public education teachers will most likely not work with severely/profoundly mentally retarded students because most of the time these students do not have mainstream experience (Charles, Malian, 1980).

Although no matter what the individuals IQ score is, research has shown that students with special needs, no matter how severe, do better in an inclusive regular classroom than in a separate special-needs classroom (Cohen, Nadel, & Madnick, 2002). Cohen, Nadel, and Madnick (2002) found that inclusion settings are beneficial to all students with and without disabilities. In addition, having students with disabilities in the regular classroom does not hinder children without disabilities (Cohen, Nadel, & Madnick, 2002). In fact, Ferguson and Ash (1989) found that children with disabilities who spend more time in the regular classroom achieve more as adults in employment and continuing education.

Down Syndrome in General Education

Research conducted on Down syndrome in school is sparse because of its categorization as a mental disability (Adamek & Darrow, 2010). However, over the past few decades there has

been an increase in the percentage of students with Down syndrome in the regular classroom, as well as receiving special services (Klein, Pasch, & Frew, 1979). Students with disabilities have gone from being prohibited in school, to full inclusion in the classroom. Individuals with Down syndrome are categorized as mentally handicap, therefore research is tailored toward individuals with mental disabilities instead of specifically individuals with Down syndrome. While the term mental retardation is dated, Klein, Pasch, and Frew (1979) posited that teachers are now being educated on how to teach individuals with mental retardation and individualize their teaching. Bell (2014) stated:

> … the individual is not disabled, but rather the infrastructure is disabled. In a music education context, when a barrier is encountered, rather than focusing on what is 'wrong' with the individual, we should be accountable for what is wrong with the situation (p. 344).

It is a matter of human rights to remove barriers from music education (Jorgensen, 2007) by changing the infrastructure.

The way in which students with disabilities are labeled is important to how they are viewed by others and how they might view them self. Darrow (2014) believed that appropriate terminology when referring to students with disabilities was important in our teaching and in our conversations with others, but especially students, parents, and other professionals. She also emphasized the importance for music educators to be aware of the changes in terminology over time and to make sure to use what terminology is considered appropriate. There are lots of terms that have been abandoned over the years due to negative connotations, such as "dumb" or "hearing impaired" when referring to individuals with hearing loss (Darrow, 2014). Labeling can be a big part of our society and it is typically used to describe individuals who differ from the norm, however the term normal can be a broad and relative term (Darrow, 2014). The degree to which an individual differs from the norm is the real issue in determining what labels individuals

with disability receive. Darrow (2014) posited, "Defining individuals by their disability, as if the disability comprises their entirety, often isolates or segregates people and, more important, fails to recognize their humanness that extends beyond the disability" (p. 41). It is important to use people-first language, which refers to speaking about individuals with disabilities as a person who, "has many characteristics and qualities, of which a disability might be one" (Darrow, 2014, p.41), instead of seeing the individual as the disability first. Darrow (2014) expressed how using correct terminology shows that one has an understanding of, "related laws, school culture, and recent developments in the field" (p.41). "Down's Syndrome" and "mental retardation" are two of the terms that are currently misused. "Down's Syndrome" should be corrected to "Down syndrome" due to the fact that "Down's Syndrome" suggest that the syndrome belonged to the man who it is named after (Darrow, 2014). The term "mental retardation" is currently being shifted to "intellectual disability" and President Barack Obama has, "signed legislation requiring the federal government to replace the term "mental retardation" with "intellectual disability" in the federal health, education, and labor policy" (Darrow, 2014, p.41). Using correct terminology demonstrates and signifies respect for students with disabilities (Darrow, 2014).

When individuals with Down syndrome are in inclusion settings they benefit from "higher self-esteem, independence in daily living skills, greater academic achievement, positive social interactions and improved speech and communication" (Barta & Salinas, 2010, p. 6). Mrs. Colberg expressed barriers that Mathew overcame:

> He was the first to have extended school year services, which meant summer school. He was the first kid with special needs to ride on regular education bus. He was the first kid with special needs to be included in many of the extra curricular activities. He was the first kid in Harris County, at least with a significant disability, to compete in 4H at the county and the district level and I will say his first competition in district project achievement he won the blue ribbon (K. Colberg, personal communication, September 5, 2016).

According to Barta and Salinas (2010), in order to have a successful inclusion experience certain things should be in place. Bart and Salinas (2010) believed that teachers need to be prepared and have an optimistic outlook for their students. The general education teacher and special education teacher ought to collaborate and work together (Barta and Salinas, 2010).

It is important for teachers to be aware of their students with Down syndrome and note how their behavior might be affected by physical or health conditions (Barta & Salinas, 2010). Individuals with Down syndrome tend to have low muscle tone and this can effect the student's school activities. An individual with Down syndrome may find that tasks that involve muscle tone frustrating. Giving more time to complete tasks, repeating for more chances at success, working with physical therapists to help with muscle development, and working on activities that develop fine motor skills are all modifications that can help an individual with Down syndrome in the classroom succeed (Barta & Salinas, 2010).

Low muscle tone can also affect speech in individuals with Down syndrome, as well as jaw and motor planning difficulties. Students with disabilities can be underestimated when it comes to intelligence due to the fact that they may be able to understand, but are not capably of vocalizing what they know (Barta & Salinas, 2010). Patience with students may be a valuable tool in preventing frustration (Barta & Salinas, 2010).

Teachers may consider asking different or simpler questions with students with Down syndrome. Also, some students with Down syndrome learn basic sign language and it could be beneficial for teachers to learn basic sign language in order to communicate (Barta & Salinas, 2010). Encouraging student interaction in a meaningful way may also help boost the confidence of the individual with Down syndrome as well as improve communication skills. Speech therapy for a student with Down syndrome may be offered as part of their IEP, as well as one-on-one

instruction from aids. Furthermore, increasing the comfort level of a student with Down syndrome might increase their communication. Sixty-five to eighty percent of children with Down syndrome are believed to have some degree of hearing loss. Teachers might consider placing students with Down syndrome in the front of the classroom, repeat and rephrase instructions multiple times, and speak directly to the student and use body language signs and visual aids in order to help with their hearing loss. Fifty percent of individuals with Down syndrome have visual problems (Barta & Salinas, 2010), therefore placement at the front of the classroom and visual aids may assist them with visual tasks. Students with Down syndrome can participate in a regular classroom and excel, but modifications and adaptations to curriculum will need to be made to accommodate them.

Music and Down Syndrome

According to IDEA, students with mental disabilities have a right to be educated in the least restrictive environment, with individualized education, and nondiscriminatory evaluation (Adamek & Darrow, 2010). The 1997 amendments to IDEA the least restrictive environment strengthened students' rights to participate in academic, extracurricular, and other programs, which included in the music classroom (Adamek & Darrow, 2010). In the mid-1970s mainstreaming was the practice to be used in the general education classroom, which meant students with disabilities were taught alongside typical students in the regular classroom. One of the first mainstreaming experiences for individuals with disabilities was joining the music class (Adamek & Darrow, 2010).

One of the benefits of teaching music to individuals with mental disabilities is they have a greater enjoyment of it by listening, participating, and creating (Garton, 1970). An individual who is quiet and reserved may find music as a social bridge, and on the other hand students who

are energetic and hyper may find music to be relaxing and help them be more cooperative (Garton, 1970). Mrs. Colberg expressed Mathew's connection to music:

> He loves music. He loves to listen to it. He loves to sing. He has a natural body rhythm. He strums the guitar and even though he's never had lessons it is a beautiful sound that he makes. Sometimes he'll get ahold of the keyboard and there again he just seems to know how to make a pretty sound come from it. In band and so forth he would of had to have private lessons in addition (K. Colberg, personal communication, September 5, 2016).

Listening and participating in musical activities may aid with self expression and emotional release for individuals with Down syndrome. These music experiences could also help individuals with mental disabilities to communicate better due to the fact that music and speech are closely related (Mark, 1996). This can benefit them socially as well. Early success is important when introducing music to an individual with a mental disability even if it is a minor accomplishment. Teachers might try doing this by beginning simple and connecting the music with something they know, so that the student will have a successful experience and the want to continue (Bailey, 1973).

Curriculum Adaptations

Ockelford (2008) stated that extremely little has really been written on music education for children and individuals with disabilities. The research that does currently exist has found that students with mental disabilities have repeated success with vocal music and on percussion instruments (Bailey, 1973). However, Mark (1996) explained that students with mental disabilities do not usually perform as well on musical instruments as "normal children" (p. 214) and this can affect the overall ensemble. He believed a decision must be made by society on whether or not to include these individuals with mental disabilities (Mark, 1996).

A study by Welsbacher (1975) reported that individuals with mental disabilities respond normally to the contrast in music when it comes to pitch, tempo, rhythm, and timbre. Further,

Graham (1975) found that students with mental disabilities respond positively to music and therefore will positively benefit from musical activities and being in the music program. Compared to other subject areas students with mental disabilities seem to function at a higher level in the music area.

Music therapy and music education can collaborate to accommodate these students in the general music classroom even though they are different professions (Adamek & Darrow, 2010). Music educators have music related goals for their classes such as performing, but music therapist use music for non-musical goals (Adamek & Darrow, 2010). Music educators teach so that their students learn about music and develop music skills, but music therapist(s) use music to help their students with areas they have difficulty in, such as cognitive, behavioral, emotional, physical, communication, and social, but together they can help students with mental disabilities succeed (Adamek & Darrow, 2010).

Darrow (2007) defined adaptations as, "…any adjustment in the environment, instruction, or materials for learning that enhances the student's performance and allows for at least partial participation" (p. 32). Accommodation is additional support given to students with disabilities in order to help them achieve what the rest of the class is (Darrow, 2007). These accommodations can come in the form of changing the, "formatting, setting, amount of time needed, or type of response that is required" (p. 32) of a student with a disability (Darrow, 2007). Partial participation or involvement is one way to adapt curriculum for individuals with Down syndrome. For example, a teacher might have a student with Down syndrome only participate in three out of the five songs in a performance. Teachers might consider altering delivery of instruction by, "using visual aids, hands-on instruction, active participation, and cooperative group exercises" (Darrow, 2007, p.32), which can build on the student with Down syndrome's

prior knowledge. Modifying student response to instruction is also another adaptation teachers can use. In this way students with Down syndrome may have opportunities to participate in a way that is most suitable for their academic needs (Darrow, 2007). For example:

> Rather than write a response to rhythmic notation, a student could demonstrate understanding by moving to the rhythm patterns. A student with no speech could respond to whether a melody goes up or down by playing a glissando on a xylophone rather than giving a verbal response or singing (Darrow, 2007, p. 33).

Varying the difficulty level of classroom activities is another way to accommodate students with Down syndrome in the music classroom. For example, a music teacher might consider providing students with Down syndrome the opportunity to play rhythmic parts on the strong beat. Allowing students with Down syndrome additional time during class to complete tasks is an additional curriculum adaptation teachers may take into account. Parents may also introduce their children to the curriculum prior to instruction to aid student success. For example, a music teacher may give the parent of a student with Down syndrome a recording of a song that is going to be learned in class later that week, this way the student may listen and familiarize themselves beforehand. An additional accommodation teachers might implement is providing students with Down syndrome a reduced amount of curriculum to learn (Darrow, 2007). A student with Down syndrome may be able to learn the chorus and one verse of a song, but maybe not all three verses. Having alternative goals and substituting the curriculum, by "providing different curriculum and instructional material" (Darrow, 2007, p. 34), are also options to help students with Down syndrome achieve success in the music classroom (Darrow, 2007).

Darrow (2008) also discussed alternating the environment in a way that, "create(s) an environment that will help the students focus on the music activities rather than the external stimuli" (p. 32). For example, if a song is being taught by rote a teacher might consider putting

instruments away and out of sight so that they are not distracting from the lesson. In this way, students with Down syndrome are provided a structured environment to best achieve their goals.

Understanding the physical capabilities of students with Down syndrome is important for teachers to consider when playing instruments. The ability to play on instruments despite limitations in strength, range of motion, fine and gross motor skills, or mobility is another way to adapt instruction to meet the needs of students with Down syndrome. Music teachers might consider ensuring that the student with Down syndrome does not feel isolated due to their instrument modification. If possible, students could play the same instrument or adapted instruments, thus respecting the principle of normalization. The environment should be as natural as possible for all the students, by making sure that no student is singled out based off the instrument he or she is playing (Darrow, 2008).

Bell (2014) explored adaptations for an individual with Down syndrome who wanted to play guitar. He found it difficult to find ways to make the guitar accessible for his students with intellectual and physical disabilities. The student in Bell's (2014) study found it difficult to fret individual notes due to low muscle tone and the lack of hand nimbleness. However, students were able to strum on the guitar utilizing gross motor movements. Bell (2014) used different adaptations to accommodate his student while playing the guitar, such as tuning to an open major chord. In this way a chord was strummed without using frets. He also removed strings from the guitars, which made it easier for his student to press with their fingers.

According to Graham (1975) music programs must be tailored to fit the level and need of every student, as well as have goals set so each student can reach maximum potential. A music teacher might consider getting to know every student with a mental disability that they are going

to teach. Garton (1970) noted that teachers should know what their student's strengths and weaknesses are and build off them.

Increasing the amount of support from others, such as teachers, peers, parents, and teachers' aids, can also be a beneficial adaptation for students with Down syndrome. Darrow (2008) believed it was important to maintain as normal an environment as possible, and therefore it is usually best to have peers provide the additional support, however it may come from another adult such as a teacher's aid or a special education teacher (Darrow, 2008). An example of peer support could be that the student with Down syndrome is paired up with another student that has accurate rhythm to do a rhythmic activity involving passing a bean bag back and forth to a specific rhythm of a song. These adaptations may help students with Down syndrome have greater enjoyment and success in the music education classroom.

Music lessons may be planned with the abilities and limitations of all students involved (Adamek & Darrow, 2010). According to Adamek and Darrow (2010) lessons should use objectives and materials that relate to the student's IEP goals. Make sure to be aware of the size of groups, as well as the heterogeneity and diversity of the students in the groups. The music educator could move freely between groups and the students may benefit from working face-to-face. Teachers might help students by getting involved in the groups and giving feedback (Adamek & Darrow, 2010). Darrow states that, "Adaptations may involve changes in the way the teacher delivers instruction, alternative means for student responses, variations in the environment, or curricular changes to meet the student's needs" (2007) in the music classroom. Individuals with Down syndrome are just like every other student in the sense that music is a way to express yourself. Through curriculum adaptations students with Down syndrome get to be a part of the music classroom and involved in music making and if Mrs. Colberg could give any

advice to teachers it would be, "Don't give up five minutes before the miracle happens" (personal communication, September 5, 2016).

Following this paper are four lesson plans that focus on including students with Down syndrome in the general education classroom. The National music standards and the Georgia Music Performance Standards are used to structure each lesson plan. These lessons apply the curriculum adaptations discussed in the research previously and offer practical ways for implementation. Performing, sight reading, listening, composing, physical movement, and playing musical instruments are all included in the lesson plans. It is my desire that these lesson plans will be found useful for educators.

Jorgensen (2007) noted that, "rather than focusing on what is 'wrong' with the individual, we should be accountable for what is wrong with the situation. Removing the barriers to music education is a matter of social justice" (p. 182). The purpose of this project was to discuss and provide curriculum adaptations as lesson plans and illuminate the pedagogical needs of individuals with Down syndrome in the general music classroom. Each individual with Down syndrome is uniquely different and requires that the curriculum be adapted to his or her ability and academic needs. Music education can include all students, especially students with Down syndrome. The goal of special education is to meet the academic needs of individuals with disabilities and help them achieve success. Legislation over the past half century has drastically changed the lives of individuals with disabilities and their rights as humans in the educational system.

Lawmaking has made participation in the music education classroom possible for these students. Students like my brother Mathew who can and do lead full and productive lives. It is our responsibility as music educators to ensure that music is a life long journey and accessible

for all, so that students like Mathew can reach their full potential.

ATTACHMENT A

Teddy Bear

3rd Grade

Objectives: Students will perform "Teddy Bear" on correct pitches and rhythms with proper vocal technique. Students will perform "Teddy Bear" on Orff instruments on correct pitches and rhythms using proper playing technique.

National Standards applied in this Lesson:

MU:Cr1.1.3b Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter.

MU:Pr4.2.3b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

MU:Pr5.1.3b Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges.

MU:Pr6.1.3a Perform music with expression and technical accuracy.

Georgia Performance Standards:

M3GM.1 – Singing, alone and with others, a varied repertoire of music

M3GM.1a. Sing melodies in the range of an octave using appropriate head voice accompanied and unaccompanied.
M3GM.1c. Sing from memory multiple songs representing various genres, tonalities, meters, and cultures including at least one song in a foreign language.

M3GM.2 – Performing on instruments, alone and with others, a varied repertoire of music

M3GM.2a. Perform rhythmic patterns using body percussion as well as a variety of instruments with appropriate technique.
M3GM.2b. Perform simple body percussion and instrumental parts (e.g., ostinati) while other students play or sing contrasting parts.

M3GM.2c. Perform pentatonic melodic patterns using instruments with appropriate technique.

Materials:

- Teddy Bear Arrangement (see Attached)
- Keyboard/piano
- Alto xylophone
- Bass xylophone

Note: Other instruments may be substituted for alto and bass xylophone, such as alto and bass metallophones, alto glockenspiel, or contra bass bars.

Procedures: The Students will…

1. Listen to the teacher sing and play both lines of Teddy Bear on keyboard as they enter the class and sit in their assigned seats.
2. Review proper singing posture
    a. Feet shoulder width apart
    b. Shoulders back and down
    c. Head centered and facing forward
    d. Arms to the side

    Note: A teacher might consider assessing comprehension of instructions from the student with Down syndrome. If they are not, consider delivering instructions in an alternative manner, such as feet should be directly under the shoulders, shoulders should be back and relaxed, head should be looking towards the front, arms should be relaxed and resting to the side of the torso, and knees should be soft and never locked.
3. Mirror the stretches demonstrated by the teacher.
    a. Reach to the sky on the tip toes
    b. Roll shoulders forward/backward
    c. Stretch the neck to the left and right
    d. Hands on hips and twist to the left and right

e. Hands interlocked (or closed) behind back and reaching backwards
f. Two fingers on jaw and rub
g. Thumb used to massage the tongue via the chin
h. Rub the scalp with palm of hands
i. Surprise face/ lemon face

Note: A teacher might consider letting the student with Down syndrome pick the warm up to give the student ownership and allow the student to pick a warm that he or she is capable of doing.

4. Sing their starting pitch of Teddy Bear with proper vocal technique.
5. Sing through Teddy Bear on correct pitches and rhythms with good vocal technique, while the teacher plays the melody and bordun accompaniment along with them on the keyboard.
6. Sing through Teddy Bear with proper vocal technique on correct pitches and rhythms while teacher plays bordun accompaniment along with them on a alto xylophone.
7. Answer listening question about the bordun accompaniment rhythm.
   a. Teacher: "Which beat did I play on, one or two?" (one)

      Note: A teacher might consider asking this question in different ways to give the student with Down syndrome multiple chances to answer and to also make sure the student with Down syndrome understands. A teacher might ask students to demonstrate on their knees what the bordun rhythm was. This gives the teacher a chance to double check that the student with Down syndrome has the bordun rhythm correct.
8. Perform the bordun rhythm with body percussion while the teacher sings through the song again.

a. On the first beat students will pat their knees with both hands and on beat two students will flip their hands over in the air, so that there is a silent gesture for beat two, which incorporates silence into music.

9. Sing Teddy Bear along with the teacher while also performing the bordun rhythm with body percussion with correct pitches and rhythms and proper vocal technique.

   Note: If student with Down syndrome does not have a steady pulse, teacher might consider incorporating pairing into the lesson, where students pair up and clap each other's hands to the rhythm.

10. Split into Team A and Team B as directed by the teacher.

    Note: A teacher might consider not having the student with Down syndrome go with the first team, in order to give him or her more opportunities to hear and pat the rhythm before having to play it on the Orff instrument. A teacher might consider taking the bars of the Orff instruments that the students do not need to use out of the frame. This way there is no mistaking what two notes to hit. Additionally, making sure to do it for all the instruments so that the student with Down syndrome does not feel isolated.

11. Review mallet technique as directed by the teacher.

    a. Holding the mallets as if they were bike handles.
    b. Fingers should be together, making sure index finger and thumb are the fulcrum and hands are not squeezing the mallets.

    Note: A teacher might consider going around to every student to double check their grip. This gives the teacher a chance to help the student with Down syndrome if needed, but also does it in such a way that does not isolate the student.

12. Team A performs Teddy Bear on Orff instruments with proper playing technique while Team B sings Teddy Bear on correct pitches and rhythms with proper vocal technique.

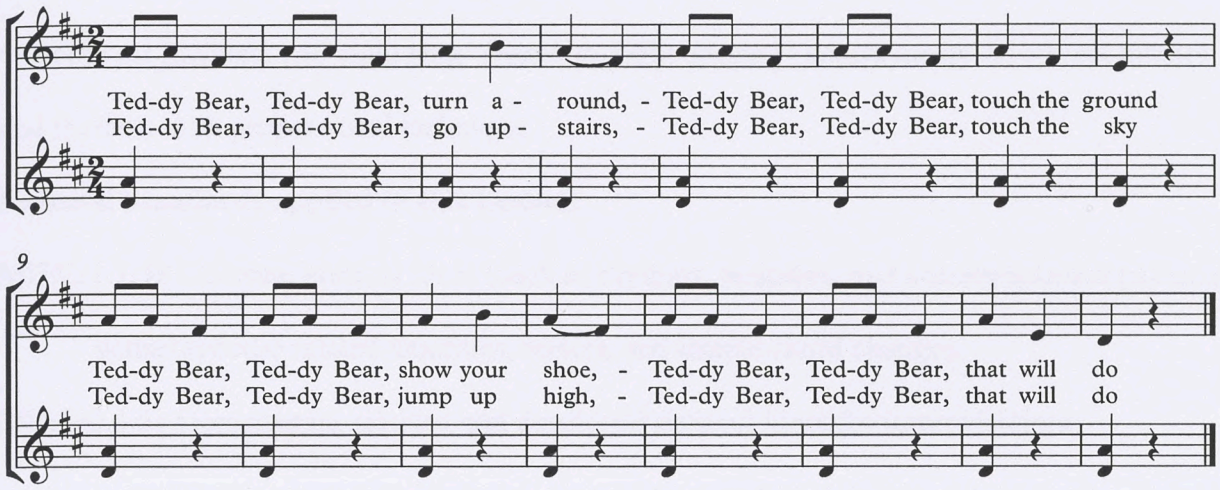
Note: If students are not playing the Orff instruments they should continue patting the accompaniment rhythm on their knees. Having the students that are just singing and patting the accompaniment rhythm on their knee gives the student with Down syndrome more chances to get the rhythm or solidify it.

13. Switch teams

Note: This lesson presumes that students have already previously learned the song "Teddy Bear". The purpose of this lesson is to take the song that they have previously learned and add instruments to it. Additionally, a teacher might consider having the student with Down syndrome sitting in close proximity to the keyboard and teacher if he or she has a hard time hearing or behaving properly and to help aid visually, orally, and aurally. A teacher may also consider making sure the student with Down syndrome is sitting next to students who are strong singers for reference and support. Depending on the size of the class and number of Orff instruments, teacher might consider giving students multiple chances on the Orff instruments. This will give the student with Down syndrome more chances to play on the Orff instrument.

Teddy Bear

Arr. Amber Colberg



ATTACHMENT B

Fun with Sight Singing

5th Grade

Objectives: Students will sight sing "Fun with Sight Singing" continuously on correct pitches and rhythms with proper vocal technique.

National Standards applied in this Lesson:

MU:Cr1.1.5b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

MU:Cr2.1.5a Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.

MU:Pr4.2.5a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.

MU:Pr4.2.5b When analyzing selected music, read and perform using standard notation.

MU:Pr6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

Georgia Performance Standards:

M5GM.1 – Singing, alone and with others, a varied repertoire of music

M5GM.1a. Sing melodies expressively using appropriate head voice accompanied and unaccompanied.
M5GM.1b. Sing and perform with others speech canons, rounds, ostinati, and partner songs.
M5GM.1d. Respond with appropriate dynamics, phrasing, and interpretation to the cues of a conductor.

M5GM.3 – Reading and notating music

M5GM.3a. Read rhythmic patterns including quarter note, quarter rest, eighth note, half note, dotted half note and whole note using traditional symbols in 2/4, 3/4 and 4/4 meter.

M5GM.3c. Read melodies within a treble clef staff.

M5GM.6 – Listening to, analyzing, and describing music

M5GM.6b. Describe music using appropriate vocabulary (e.g., allegro, moderato, adagio, forte, mezzo, piano, crescendo, decrescendo, upward, downward, step, skip), articulation terms, appropriate mood and timbre adjectives, and other musical terms: e.g., fermata.

M5GM.7 – Evaluating music and music performances

M5GM.7a. Evaluate musical performances of themselves and others

Materials:

- Fun with Sight Singing Arrangement
- Keyboard/Piano

Procedures: The Students will…

1. Enter the class and sit in their assigned seats.
2. Review proper singing posture
    a. Feet shoulder width apart
    b. Shoulders back and down
    c. Head centered and facing forward
    d. Arms to the side

    Note: A teacher might consider assessing comprehension of instructions from the student with Down syndrome. If they are not, consider delivering instructions in an alternative manner, such as feet should be directly under the shoulders, shoulders should be back and relaxed, head should be looking towards the front, arms should be relaxed and resting to the side of the torso, and knees should be soft and never locked.
3. Listen to the teacher model short solfege warm up patterns using solfege hand signs and then perform the short solfege warm up patterns modeled by the teacher.
    a. Do ti la
    b. la sol la
    c. la ti Do

d. Do ti la
e. la sol la
f. la Do-ti Do
g. Do ti la
h. la sol la
i. la Do-ti Do
j. Do ti la sol
k. sol la sol la
l. la Do ti Do

4. Look at the "Fun for Sight Reading" arrangement projected on the board and take 15 seconds to look over key signature, time signature, notes and rhythms.

   Note: A teacher may consider printing out the arrangement and giving it to all of the students. This gives the student with Down syndrome another way of seeing the arrangement. It could also be beneficial if the student has sight difficulties or is a kinesthetic learner. Giving the arrangement out to all of the students also keeps the student with Down syndrome from feeling isolated.

5. Answer questions asked by the teacher about sight reading.

   a. "Please raise your hand and tell me if the lower case solfege means to sing above or below Do?" (below)
   b. "Everyone take their finger and point to the end of measure 4 where there is a comma above the measure. What does this symbol mean? (breath mark)

      Note: A teacher might consider asking the students to check that their partner is pointing to the breath mark. In this way the student with Down syndrome is getting peer help if needed.

   c. "When we see a breath mark what are we supposed to do together?" (breathe)

      Note: A teacher might consider asking the class to demonstrate taking a breath in unison. In this way the teacher is double checking that the student with Down syndrome understands and gets the concept.

d. "Lastly, in the second to last measure there is a squiggle on beat 2, can anyone raise their hand and tell the group what that squiggle is? (a quarter rest)

Note: During these questions, a teacher might consider physically pointing to all of these things in the arrangement on the board, so as to give another visual aid of what is going on and where the class is at for the student with Down syndrome.

6. Demonstrate the physical motion to a beat of silence. (Palms up and pulsed out to the side)

Note: A teacher might consider asking the students to check that their partner is doing it correctly. In this way the student with Down syndrome is getting peer help if needed.

7. Review sight singing procedures.

    a. Keep going even if you mess up
    b. Hand signs
    c. Proper singing posture

8. Sing the starting pitch of "Fun with Sight Singing"

9. Perform "Fun with Sight Singing" on correct pitches in rhythms with proper vocal technique using correct solfege hand signs.

10. Answer questions asked by the teacher about "Fun with Sight Reading"

    a. "Raise your hand and tell me how many beats the 'Do' in the very last measure gets?" (four)

    Note: A teacher might consider getting the class to pulse out the beats with hands. In this way the teacher can visually make sure the student with Down syndrome knows how many beats there are, as well as giving them a kinesthetic activity to demonstrate and practice the measure.

    b. "Raise your hand and tell me if there is a pattern?" (yes) "And if so where it is?" (1-4, & 5-8)
    c. "Which measures repeat?" (1-3, & 5-7)

Note: A teacher might consider having the students hold up the measure numbers with their fingers. In this way the teacher can visually make sure the student with Down syndrome knows the measures.

d. "What measures in the eight measure patterns are different?" (4 & 8)

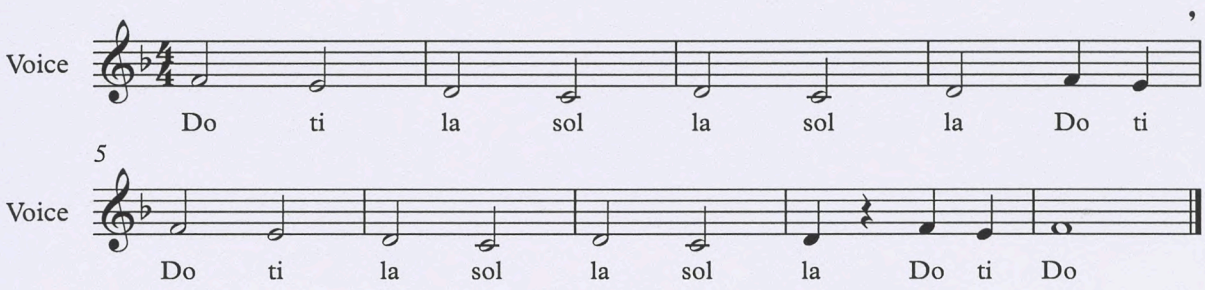
Note: A teacher might consider asking these questions in different ways in order to give the student with Down syndrome multiple chances to answer, as well as making sure the student with Down syndrome understands. For example, on step (A) the teacher might ask for the students to identify the final note and its duration. For step (B) the teacher could ask the students to identify repeated pitch or rhythmic patterns. For step (C) the teacher may inquire as to when the melody in measures 1-3 returns in the piece. For step (D) the teacher might ask the students which two measures never repeat throughout the song.

11. Perform the very last measure on the correct pitch with good vocal technique for four beats
12. Perform measure 4 and measure 8 on correct pitches and rhythms with good vocal technique and acknowledge the difference between the measures.
13. Perform "Fun with Sight Singing" on correct pitches and rhythms with good vocal technique all the way through A cappella.

Note: A teacher might consider having the student with Down syndrome within close proximity, so as to help aid visually, orally, and aurally, as well as sitting next to students who are strong singers for reference and support. Additionally, a teacher might consider having a poster with the solfege hand signs on it within close proximity of the student with Down syndrome, so that he or

she has multiple visual references. If the hand symbols are too much to handle due to fine motor skills or low muscle tone, a teacher might also consider having the student with Down Syndrome use one hand symbol and move it up or down with the contour of the line, as another alternative to solfege hand signs. A five-line staff is used during the lesson; however, a teacher might consider using a one-line staff for the student with Down syndrome if he or she reads better on a one-line staff compared to a five-line staff. Additionally, a teacher may also consider sending a copy of the "Sight Reading" piece and a recording of it home a few days before hand for the student with Down syndrome. This gives the student with Down syndrome a chance to preview and become familiar with the piece before it is taught in class.

Fun with Sight Singing



ATTACHMENT C

Warm Up

4th Grade

Objectives: Students will perform warm up exercises on correct pitches and rhythms with proper vocal technique.

National Standards applied in this Lesson:

MU:Cr1.1.4b Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.

MU:Pr4.2.4a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

MU:Pr6.1.4a Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

Georgia Performance Standards:

M4GM.1 – Singing, alone and with others, a varied repertoire of music

M4GM.1a. Sing melodies expressively using appropriate head voice accompanied and unaccompanied.
M4GM.1b. Sing and perform with others speech canons, rounds, ostinati, and partner songs.
M4GM.1c. Sing from memory multiple songs representing various genres, tonalities, meters, and cultures including at least one song in a foreign language.
M4GM.1d. Respond with appropriate dynamics, phrasing, and interpretation to the cues of a conductor.

M4GM.10 – Moving, alone and with others, to a varied repertoire of music

M4GM.10a. Respond to melodic contour, contrasts, and events in music with gross and fine locomotor and non-locomotor movements.
M4GM.10b. Perform choreographed and non-choreographed movements.

Materials:

- Sing Legato Arrangement

- Keyboard/Piano

Procedures: The Students will:

1. Enter the class and sit in their assigned seats

2. Review proper singing posture

    e. Feet shoulder width apart
    f. Shoulders back and down
    g. Head centered and facing forward
    h. Arms to the side

    Note: A teacher might consider assessing comprehension of instructions from the student with Down syndrome. If they are not understanding, consider delivering instructions in an alternative manner, such as feet should be directly under the shoulders, shoulders should be back and relaxed, head should be looking towards the front, arms should be relaxed and resting to the side of the torso, and knees should be soft and never locked.

3. Mirror the brain gym exercise demonstrated by the teacher.

    a. Left arm straight up towards the sky while right hand is placed on the right shoulder
    b. Switch so that the right arm is straight towards the sky while left hand is placed on the left shoulder
        i. Rotate back and forth between these two positions four times or until students have mastered
    c. Left arm straight up towards the sky while right hand is holding the left ear
    d. Switch so that the Right arm straight up towards the sky while the left hand is holding the left ear
        i. Rotate back and forth between these two positions four times or until students have mastered
    e. Left hand is holding the bridge of the nose while the right hand is under the left arm holding the left ear
    f. Right hand is holding the bridge of the nose while the left hand is under the right arm holding the left ear
        i. Rotate back and forth between these two positions four times or until students have mastered

    Note: A teacher might consider having the student with Down syndrome do as much as he or she is physically possible. A teacher might also consider having the student with

Down syndrome only do the left or right hand movement. The teacher might keep in mind that the student with Down syndrome may not be able to accurately do these exercises, but that they are moving with the instruction even if it is not completely accurate.

4. Mirror the stretches demonstrated the teacher:

    a. Reach to the sky on tip toes
    b. Roll shoulders forward/backward
    c. Stretch the neck to the left and right
    d. Hands on hips and twist to the left and right
    e. Hands interlocked (or close) behind back and reaching backwards
    f. Two fingers on jaw and rub
    g. Thumb used to massage the tongue via the chin
    h. Rub the scalp with palm of hands
    i. Surprise face/ lemon face

Note: A teacher might consider letting the student with Down syndrome pick a few of the stretches, which gives the student ownership and lets the student pick stretches that he or she is capable of. A teacher might also consider speaking to the parent of the student with Down syndrome before hand to see if there are any physical limitations for the student with Down syndrome. Again, the teacher might keep in mind that the student with Down syndrome may not be able to accurately do these stretches, but that they are moving with the instruction even if it is not completely accurate.

5. Perform vocal explorations on correct pitches and rhythms with good vocal technique and do rhythmic body movement

    a. Start by stepping and clapping with the teacher
        i. Step to the right with right foot and then bring left foot to right foot while simultaneously clapping. Then step to the left with left foot and bring the right foot to left foot while simultaneously clapping. Repeat throughout the vocal exploration.

    b. Vocal exploration will consist of exercise that utilize the students low, medium, and high ranges

i. Sweeping from low to high and high to low.
ii. Echo unvoiced consents, ch, ts, ha
Note: A teacher might consider using consonants that the student with Down syndrome can say, especially ones that they may be working on in their IEP.
iii. Lip buzzing a major fifth

6. Perform a range exercise, "I Love to Sing", on correct pitches and rhythms with proper vocal technique

   a. Perform on solfege using hand symbols before then with the words "I love to sing", while continuing to use solfege hand signs.
   b. DO DO8 SOL MI DO
   c. I LO-OVE-TO-SING
   d. Bend their knees on the high DO
   e. Keep ascending half steps until it is just about to be out of their range as an ensemble

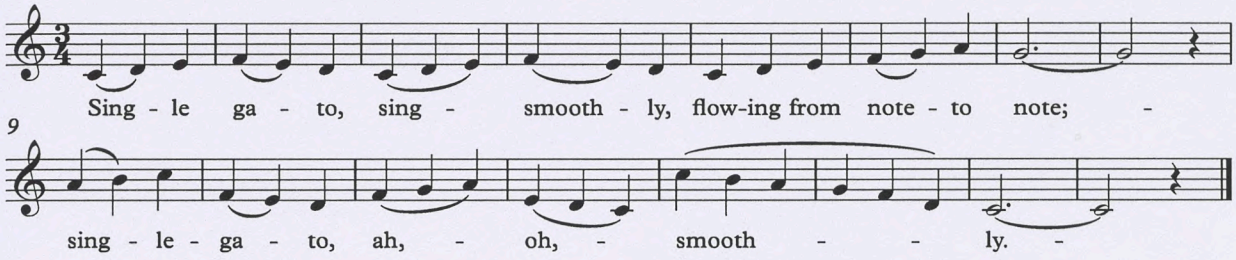
   Note: A teacher might consider having a poster with the solfege hand signs on it within close proximity of the student with Down syndrome, so that he or she has multiple visual references. If the hand symbols are too much to handle due to fine motor skills or low muscle tone, a teacher might also consider having the student with Down Syndrome use one hand symbol and move it up or down with the contour of the line, as another alternative to solfege hand signs.

7. Perform Sing Legato on correct pitches and rhythms with proper vocal technique

   Note: A teacher may consider printing out the arrangement and giving it to all of the students. This gives the student with Down syndrome another way of seeing the arrangement. It could also be beneficial if the student has sight difficulties or is a kinesthetic learner. Giving the arrangement out to all of the students also keeps the student with Down syndrome from feeling isolated.

Note: A teacher might consider having the student with Down syndrome sitting in close proximity to the teacher if he or she has a hard time hearing or behaving properly and to help aid visually, orally, and aurally. A teacher may also consider making sure the student with Down syndrome is sitting next to students who are strong singers for reference and support. A teacher might also consider sending the warm up lesson plan home with the student with Down syndrome days before they are going to it, so that he or she can work on it at home before it is done in class. A teacher may keep in mind that all of these exercises will be beneficial to the student with Down syndrome, but the student may be able to do them completely accurate and an approximation on the exercise may need to be accepted.

Sing Legato


Sing - le ga - to, sing - smooth - ly, flow-ing from note - to note; -
9
sing - le - ga - to, ah, - oh, - smooth - - ly. -

ATTACHMENT D

Fall Rhythms

2nd Grade

Objectives: The students will perform rhythmic patterns using non-traditional notation, along with choreographed movement.

National Standards applied in this Lesson:

MU:Cr1.1.2b Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).

MU:Pr4.2.2b When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation.

Georgia Performance Standards:

M2GM.2 – Performing on instruments, alone and with others, a varied repertoire of music

M2GM.2a. Perform a steady beat and simple rhythmic patterns using body percussion as well as a variety of instruments with appropriate technique

M2GM.3 – Reading and notating music

M2GM.3a. Read simple notation including quarter note, quarter rest, paired eighth notes, and half notes using non-traditional and/or traditional icons.
M2GM.3b. Identify non-traditional and/or traditional representations of simple quarter note, quarter rest, paired eighth note, and half note rhythmic patterns in response to teacher performance.

M2GM.5 – Composing and arranging music within specified guidelines

M2GM.5b. Compose rhythmic patterns including quarter notes, quarter rests, paired eighth notes, and half notes using traditional music notation.
M2GM.5c. Arrange rhythmic patterns creating simple forms and instrumentation

M2GM.10 – Moving, alone and with others, to a varied repertoire of music

M2GM.10b. Perform choreographed and non-choreographed movements.

Materials:

- Cut out pictures of eight pumpkins and eight slices of pie.
- Tape or eight magnets

Note: If teacher has a smart board in the classroom it can replace the materials and the teacher can just put the pictures of the pumpkins and slices of pie up on the smart board.

Procedures: The Students will…

1. Enter the class and sit in their assigned seats
2. Review proper posture

    i. Feet shoulder width apart
    j. Shoulders back and down
    k. Head centered and facing forward
    l. Arms to the side

    Note: A teacher might consider assessing comprehension of instructions from the student with Down syndrome. If they are not understanding, consider delivering instructions in an alternative manner, such as feet should be directly under the shoulders, shoulders should be back and relaxed, head should be looking towards the front, arms should be relaxed and resting to the side of the torso, and knees should be soft and never locked.

3. Mirror the stretches demonstrated the teacher:

    g. Reach to the sky on tip toes
    h. Roll shoulders forward/backward
    i. Stretch the neck to the left and right
    j. Hands on hips and twist to the left and right
    k. Hands interlocked (or close) behind back and reaching backwards
    l. Two fingers on jaw and rub
    j. Thumb used to massage the tongue via the chin
    k. Rub the scalp with palm of hands
    l. Surprise face/ lemon face

    Note: A teacher might consider letting the student with Down syndrome pick a few of the stretches, which gives the student ownership and lets the student pick stretches that he or she is capable of. A teacher might also consider speaking to the parent of the student with

Down syndrome before hand to see if there are any physical limitations for the student with Down syndrome. Again, the teacher might keep in mind that the student with Down syndrome may not be able to accurately do these stretches, but that they are moving with the instruction even if it is not completely accurate.

4. Repeat rhythmic patterns demonstrated by the teacher, while simultaneously clapping and patting the rhythm:

   Note: Pumpkin = two eighth notes and Pie = one quarter note. Teacher should have pictures on the wall in front of the students for each set of rhythmic patterns. Students should clap twice for the two syllables in pumpkin and pat once on their legs for the word pie.

   a. Pie-Pie-Pie-Pie
   b. Pumpkin-Pumpkin-Pumpkin-Pumpkin
   c. Pumpkin-Pumpkin-Pie-Pie
   d. Pie-Pie-Pumpkin-Pumpkin

5. Sight read rhythmic patterns arranged by the teacher:

   a. Pie-Pie-Pie-Pumpkin
   b. Pumpkin-Pumpkin-Pumpkin-Pie

6. Ask a few students to come to the board and arrange their own rhythmic pattern

7. Perform the rhythmic patterns composed by fellow students

8. Perform the rhythmic pattern to close out the lesson:

   a. Pumpkin-Pie-Pumpkin-Pie-I-Like-Pumpkin-Pie

Note: A teacher might consider having the student with Down syndrome sitting in close proximity to the teacher if he or she has a hard time hearing or behaving properly and to help aid visually, orally, and aurally. A teacher may also consider making sure the student with Down

syndrome is sitting next to students who are doing well for reference and support. Additionally, a teacher may also consider sending a copy of the lesson plan with the rhythmic patterns home a few days before hand for the student with Down syndrome. This gives the student with Down syndrome a chance to preview and become familiar with the rhythmic patterns before they are taught in class.

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